

Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

CHICAGO—Thurber Gallery.
WASHINGTON, D. C.—F. A. Schmidt, 719—13 St., N. W.
LONDON OFFICE—17 Old Burlington St.
PARIS OFFICE—19 Rue Caumartin.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

COPIES FOR SALE

Brentano's, 5th Ave. and 27th St.
LONDON—17 Old Burlington St.
PARIS—19 Rue Caumartin.
CHICAGO—Thurber Gallery.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

AMSTERDAM.
Frederick Muller & Co. 16 Doelenstraat

BERLIN.
American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte 75 Unter den Linden
G. von Mallmann Anhaltstrasse 5

BRUSSELS.
Crédit Lyonnais 84 Rue Royale

DUSSELDORF.
Galerie Alfred Flechtheim Alleestrase 7

HAGUE.
Theo. Neuhuys 9 Oranjestraat

LONDON.
American Express Co. Haymarket

MUNICH.
Galerie Heinemann 5, Lenbachplatz

PARIS.
Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann
American Express Co. 11 Rue Scribe
Munroe et Cie 7 Rue Scribe
Thomas Cook & Son Place de l'Opera
Student Hostel . . . 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Foinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

CHARITY IN MASQUERADE?

It is becoming painfully evident of late that self-seeking persons are willing and anxious to ride on the wave of the charitable impulse which the great suffering caused by the European war has started in this country. Some of the many benefits of various kinds for the "Belgian Sufferers," the "Committee of Mercy," the "Red Cross" and other funds, have been and are undoubtedly started and carried on by unselfish persons, actuated only by purely altruistic motives. Others, we regret to say, have borne and bear evidence of having been started and carried through for personal gain or advertising. Against these the public, and especially artists who have been and are being solicited for their works, should be warned.

CONTRASTED EXHIBITIONS.

The almost simultaneous opening this week of the fifth biennial exhibition of modern American pictures, made by the Corcoran Gallery of Washington, and of the ninth annual winter display of the National Academy of Design, afford a good and timely opportunity for artists, collectors and art lovers, and especially for those who are interested in the burning question of the "Jury" vs. the "Invited" system, and who have followed the controversy waged on this question, in our columns last season—to study the results of both systems as shown in Washington and the New York Fine Arts Galleries.

The letter from a "New Yorker," published elsewhere in this issue, emphasizes the fact that, despite long years of adverse criticism of the veteran Academy of Design—its annual displays through its throwing its doors open to all artists and not "Inviting" them to exhibit, do bring out works that while frequently failing to excite attention in the Metropolis, do so when afterwards shown in other American cities, where they even capture, at times, important prizes. This letter "scores one" for the Academy's "Open door," as opposed to the "Invited" system. On the other hand the Corcoran exhibit, while it includes many pictures shown elsewhere during two and even three or more years past, is a good show, and one that has great interest. We will hope to hear from the advocates both of the "Open Door" and "Invited' 'systems, now that an object lesson is furnished them in these two current exhibitions.

SIGNIFICANT ART SALE.

The announcement that the executors of the late Ichabod T. Williams are to tempt fate in these war times, by an auction sale of his important collection of pictures and art works, is significant and hopeful. The sale will probably be the first at which art works of any real importance and value will come under the hammer this season, as the Havemeyer belongings, with the exception of a few Tapestries were demodé and not in demand. So, in a way, the Ichabod Williams sale, as it will bring out the works of artists and schools still in vogue and in good demand, in normal times, will test the market and will, perhaps, have in the American art world the same effect as the opening of the New York Stock Exchange had in the business world. Prices at the sale will be scanned with unusual interest.

MRS. WHITNEY'S COMPETITION.

The competition in architecture, painting and sculpture to be opened with an exhibition by Mrs. Harry Payne Whitney at her studios, 8 W. 8 St., next month, will have a number of cash prizes from $200 to $20. The subjects are for sculpture, "The Struggle," a group of not more than three; for sculpture and architecture, a mantel-piece in the chief room of an actor's clubhouse; for decorative painting, "Philosophy," for a lecture hall; for painting and architecture, sketch for the decoration of a dining room, the plans to be had of Mrs. Whitney's secretary, and for sculpture by students, a single figure of "Youth." The works must be delivered at the studios on Jan. 11.

CORRESPONDENCE

SENT BACK BEFORE IT CAME.

Marshfield Hills, Mass.,
Dec. 10, 1914.

Editor AMERICAN ART NEWS.
Dear Sir:

The enclosed and its history may be of some interest anent the jury system controversy, especially with reference to the Panama-Pacific Exposition.

The painting mentioned was entered at Chicago by notice to agent, but framing was not completed in time to send to Chicago and it was therefore not forwarded at all. I received, nevertheless, a notice of declination for a painting which the jury to a dead certainty never saw since it was not there at all.

Readers may draw any appropriate inference.

Clara Lathrop Strong.

(Enclosure)
Department of Fine Arts
Panama-Pacific International Exposition,
San Francisco, 1915.

The Department regrets the necessity of advising you that your work mentioned below has been examined by its jury of selection meeting in Chicago and found to be unavailable for the Exposition.

In accordance with the rules of the Department, therefore, your work will be delivered in accordance with your instructions and at your expense by the Exposition's agents, The Newcomb-Macklin Company, Kinzie and North State Street, Chicago.

"Lunette, The Meeting of the Waters."
To Mrs. C. L. Strong.

NOT PROPHETS AT HOME.

Editor AMERICAN ART NEWS:
Sir:

It is amusing to note that the first and third prize winners at the Washington exhibition were paintings first exhibited at the National Academy of Design last spring, where, "like Prophets in their own country" they attracted little attention. This simply goes to prove what many New York artists contend, that most of the good works in "out of town" exhibitions are first seen at "The Academy" where they pass unnoticed, but are considered "great" when exhibited elsewhere. That looks as if the general average of "The Academy" is much higher than the art-surfeited New York public imagine, or that the much-heralded "out of town" exhibitions are over-rated.

Perhaps Senator Clark might do well to give his generous prizes in New York, where most of the new paintings are first seen. In fact, if the works of the Academicians, and associates of the Academy were withdrawn from any American Exhibition it would be fatally weakened and verge on mediocrity.

A New Yorker.

N. Y., Dec. 12, 1914.

NEW MOWBRAY DECORATIONS.

H. Siddons Mowbray is adding considerably to his reputation as mural painter by the production of panels now in course of completion for the Gunn Memorial Library at the artist's home town, Washington, Conn. These panels illustrate the myth of Pluto's capture of Persephone. The library ceiling, a barrel vault, contains two octagonal, four triangular panels and two lunettes. Sculptured arabesques designed by Mr. Mowbray afford a rich setting to the painted panels, in which blocs of beautiful quality abound. The artist gives great prominence to a representation of Ceres, his treatment of the flight of Persephone and Demeter to Tartarus is very graceful, and the introduction of the figure of Mercury is most happy.

SECOND MURAL COMPETITION.

The joint committee of the Beaux Arts Architects and Mural Painters of which Mr. Lloyd Warren is chairman, has just issued the circular for its second mural competition, the program being the decoration of the vestibule of the De Witt Clinton High School, where there are three lunettes with spandrels fcaing the entrance, while at either side two arches with spandrels support a ceiling which has two panels separated by a skylight. There is a preliminary as well as a final competition and full particulars may be had of Mr. Charles Morrison, Secretary at 101 Park Ave., with whom those desiring to compete are requested to communicate before that date and afterwards at 126 E. 75 St., so that programs, photographs and blueprints may be sent. Works submitted must be delivered before noon, Feb. 8 at the Beaux Arts Architects, 126 E. 75 St. The jury will meet Feb. 10 and the works will be on exhibition that week daily to 6 P. M.

Sculpture at Ehrich Galleries.

At the Ehrich Galleries, 707 Fifth Ave., there are on view a number of small groups of animal sculpture, lions and bears with cubs, by Albert Humphreys which remain to Jan. 2. They are well studied and broadly handled and include the forest pool with lioness and cub at its brink.

OBITUARY.

J. B. Blommers.

The death occurred in Amsterdam on Wednesday of the well-known artist, Johannes Bernardus Blommers, president of the Dutch Academy of Painters. Born at The Hague in 1845 Blommers graduated from its Academy, and starting as a lithographer, soon became a painter, taking a studio with Willem Maris, with whom he travelled in Germany. While they were together, Blommers painted "The Fisherman's Children," now in the Rijks Museum, for which he received a gold medal. His peasant pictures and seashore scenes in oil and watercolor, figure in many museums and private collections, both in this country and abroad. He succeeded Israels on his death, as president of the Dutch Watercolor Society and in 1912 came to this country to paint a portrait of Mr. Andrew Carnegie, the commission being from the Dutch people to commemorate the erection of the Peace Palace. With him came his wife who survives him with two sons and four daughters. With Israels, Mauve, Mesdag, the brothers Maris, Neuhuys and Kever, he may be said to have founded the modern Dutch school which has had in its way an influence on modern art similar to that of the school of Barbizon.

Richard Canfield.

Known as an art collector and friend of Whistler, who painted his portrait as "His Reverence," as well as a sporting man, was Richard Canfield, who died in New York on Dec. 11, following a fall down Subway steps. Mr. Canfield's hobbies in the art line were Whistlers and Chippendale furniture. Thanks to his intimacy with Whistler, the collector was enabled to gather a remarkable collection of oils, pastels, drawings and etchings by the master which were loaned to various museums and sold to Knoedler & Co. for, it is said, over $400,000 a year ago. The collection was exhibited in their galleries, Mr. H. C. Frick having previously secured the famous portraits of Rosa Corder and Count Robert De Montesquiou and later purchasing the view of the harbor of Valparaiso. The Chippendale collection is said to be one of the finest extant.

Katherine M. Cohen.

Miss Katherine M. Cohen, a sculptor widely known in this country and abroad, died in Philadelphia on Monday in her 55th year. Miss Cohen, who was a pupil of Augustus St. Gaudens, executed among other works, a bronze of Lincoln, "Dawn of Thought," "Vision of Rabbi Ben Ezra," a seal of Gratz College, portrait of Mrs. Rohrer, and busts of Dr. Thomson of Philadelphia and James A. Beaver, once Gov. of Pennsylvania.

Captain I. B. Maxwell.

Captain Ian Bouverie Maxwell, a member of the staff of the Burlington Magazine in whose London office he is deeply regretted, who had rejoined fo rthe war his old regiment, the South Wales Borderers, was recently killed at the age of 24. He was the younger son of the late Commander Everard Maxwell and was educated at Radley College and Hertford College, Oxford.

Theodore J. Richardson.

Theodore J. Richardson, supervisor of drawing in the Minneapolis schools from 1880 to 1893 and later a landscape painter died in Minneapolis in late Nov. He was 59, born at Readfield, Me., spent six years abroad from 1896 and exhibited at the Salon and the Royal Academy. Mr. Richardson made a specialty of Alaska scenery on his return from Europe. He was a member of the Salmagundi Club.

William Erving

William Erving, a collector and dealer in Americana, particularly of New York prints and literature, died on Dec. 13 in Fordham. Born in Greenwich Village Oct. 8, 1826, he was an ardent abolitionist and admirer of William Lloyd Garrison. In his old store in Fourth Ave., a quarter of a century ago, his declaration of principles "Free Trade and Sailor's Rights" was where everyone could see it.

J. H. Redman.

Joseph Hodgson Redman, an illustrator, and watercolorist, died suddenly in Brooklyn on Tuesday. He was connected with the art departments of the various newspapers and recently collaborated with his brother, a writer, in a book on Bermuda.

NOT DAVID BENDANN.

It was Mr. Daniel Bendann, the veteran photograper, and not Mr. David Bendann, the well-known art dealer, whose death in Baltimore was chronicled in last week's ART NEWS.